



Cleveland Art



January 2007

The Cleveland Museum of Art Members Magazine

From the Director

The museum's activity in collecting art has continued briskly during the renovation and expansion

Dear Members,

As we remake our museum's physical facilities, the curators have been hard at work doing what they do best: making this great collection even better. The advent of the new year provides a fitting occasion to review the major acquisitions we have made over the past eighteen months, since most have not yet been seen by the public.

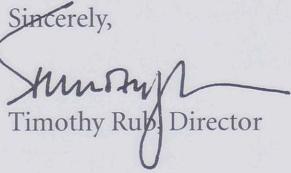
From Southern Asia Minor came a marble grave stele of about 50 BC. Three gold nose ornaments from the Moche people of ancient Peru joined our Meso-American collection, along with a sleeved tunic that is a rare example of the superb textiles from the central Andes. Joining the medieval collection were two French manuscript leaves—one from a book of hours and another illuminated by Simon Marmion. Two fine 19th-century works joined our African collection: an ivory figurine from the Lega people and a Kota reliquary figure. Works from Asia included an ancient Chinese ritual wine vessel, an Indian manuscript depicting the life of Christ, and contemporary Chinese works by Li Huayi and Wucius Wong.

Twentieth-century accessions included *Go Down Death*, by the Harlem Renaissance painter Aaron Douglas, and a symbolist landscape called *Evening Mood—Lidingö* by the Swedish artist Eugène Jansson. Longtime supporter Agnes Gund donated three contemporary works: Jim Hodges's beautiful *In Blue*, Sean Scully's *Wall of Light Rose*, and Cai Guo Qiang's *Pine Forest and Wolf*. Richard Avedon's iconic portrait *Ronald Fisher, Beekeeper, Davis, California, May 9, 1981* bolstered the photography collection, as did the gift of an entire portfolio by Barbara Bosworth from trustee Mark Schwartz and Bettina Katz. The drawings collection was enriched with the addition of a Hudson River school watercolor by Jasper F. Cropsey. Of special note among many important print acquisitions were 91 works by Gustave Baumann, a generous gift from his daughter, Ann.

Decorative art and textiles added two fine examples of 18th-century European design: a gilded overmantel mirror attributed to the English designer Matthias Lock and a pair of French bed hangings made of wool and silk needlework.

As you can see, we have been as busy behind the scenes attending to our core functions as we've been with our construction project. Both are important, and neither can be ignored, even when the galleries in which our permanent collection is displayed are closed. We can't wait for an opportunity to share all of the new and wonderful works of art that have come to the museum.

Sincerely,


Timothy Rub, Director

What's Happening

● Parking Garage Open

Visitors may use the museum parking deck while construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

● CMA Old Masters at the Frick

Through January 28 at the Frick Collection, New York City. See a selection of 14 old master paintings from the Cleveland collection.

● Contemporary Works at MOCA

January 20–May 13. Untitled contemporary works by Richard Stankewicz and John Chamberlain are on view in the MOCA Cleveland rotunda.

● VIVA! & Gala Around Town

Visit www.clevelandart.org/perform for detailed information about the entire Around Town series. See page 16 for details about new mid-season subscriptions.

● Monet in Normandy

Circles Preview and Reception
Thursday, February 15, 5:30–8:30. Info: 216-707-2589 or eparkin@clevelandart.org.

Members Reception

Saturday, February 17, 6:30–9:30. Reserve your tickets by February 12 through the Ticket Center. Members \$35; non-member guests \$45.

Free Members Preview Days

Friday, February 16, 2:00–5:00.
Saturday, February 17, 10:00–5:00.

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Building for the Future

An upcoming exhibition tells the why, what, how, and when of the renovation and expansion project



A major building project can turn an institution inside out. The museum's current venture is no exception. Indeed, during the past 18 months we have presented many different activities—from art classes and films to concerts and exhibitions of masterworks from our collection—not at our home in University Circle, but at sites in and around Cleveland and throughout the world. By doing this we have tried to make a virtue of necessity, devising new ways of sharing all that the museum has to offer at a time when our facility has not been accessible to the public.

Recognizing that our members and friends are as curious to know about the changes that are taking place within our walls as they are about how they can continue to enjoy our collection and participate in our programs, we have developed a new exhibition that offers a “big picture” view of our capital project and all that we expect it to accomplish. *Building for the Future*, opening next month, tells the exciting story of this work, from the initial planning that began nearly ten years ago through the construction and renovation that have taken place to date. Then, through photography, drawings, interactive features, and a grand model of the design, it presents a comprehensive overview of the project to provide visitors with a clear understanding of all that it will accomplish and demonstrates why this work is vitally important for the future of this institution and for our community.

The exhibition has been organized in three sections: an introduction, an illustrated timeline of the project, and a summary

Restoration of the 1916 building skylights proceeds in November.

EXHIBITION

Watch next month's magazine for more details about *Building for the Future*, opening soon.

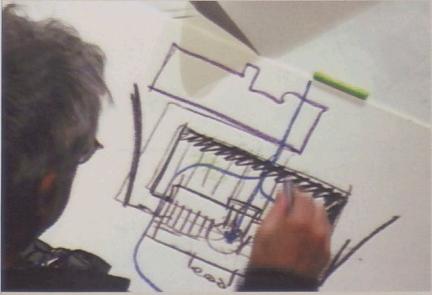


of its goals. The introduction outlines the steps that have been taken to date, most notably the comprehensive planning effort that went into identifying the many problems and challenges presented by our aging facility, understanding present and future needs, and devising a solution that would be both unique to and appropriate for the Cleveland Museum of Art. In the late 1990s, a facilities master planning process identified deficiencies and established a logical plan for optimizing the museum's functions for the future. It recommended that we construct a significant amount of new space as well as preserve for future generations the two parts of the museum complex that had been identified as historic landmarks: the Beaux-Arts original building by the Cleveland firm of Hubbell & Benes and the modern wing completed in 1971 to designs by the great modernist architect Marcel Breuer. With those priorities established, the search process for an architect who could conserve the best of what we have and expand our facility in a way that serves the needs of a growing institution and remains sensitive to context eventually identified Rafael Viñoly, who brought a compelling combination of progressive design vision and respect for the museum's striking—and contrasting—architectural landmarks.

Viñoly's concept, developed in consultation with the museum staff and with input from the public, will help the museum achieve a number of important goals. First, it creates a new circulation scheme that will make the building far more legible to visitors and enable us to present the collection in a logical sequence. Second, it restores the 1916 building and the Breuer wing, connecting them on the east and west sides of our site with two new additions that will be sympathetic to their setting in both design and materials. It also provides more space for the display of the collection and special exhibitions, for operations, and for public amenities such as a café, an expanded museum shop, and a grand atrium that will be one of Cleveland's finest civic spaces. Finally, the design adds a significant amount of new space for programs, thus reaffirming the museum's historic commitment to education.

Physically, Viñoly's plan is bold but simple: restore the south and north buildings, then add two symmetrical wings, east and west, to establish four interconnected centers within the museum complex—one focused on education (the existing north Breuer building), one on earlier Western art (the original

Timeline



- 1999**
Facilities Master Plan
- 2001**
Selection of Viñoly
- 2002**
Restoration of 1916 exterior, terrace
- 2003**
Viñoly describes proposal

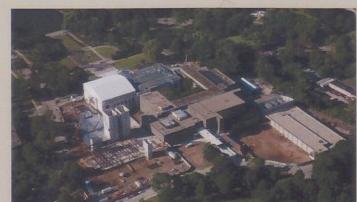


- March 2005**
Board approval of the project

- October 2005**
Groundbreaking for new construction

- Summer 2006**
Central utility plant substantially completed

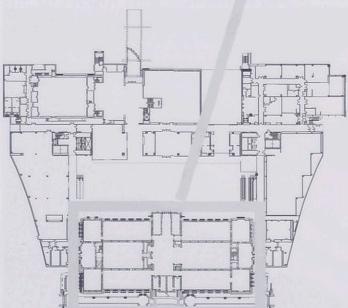
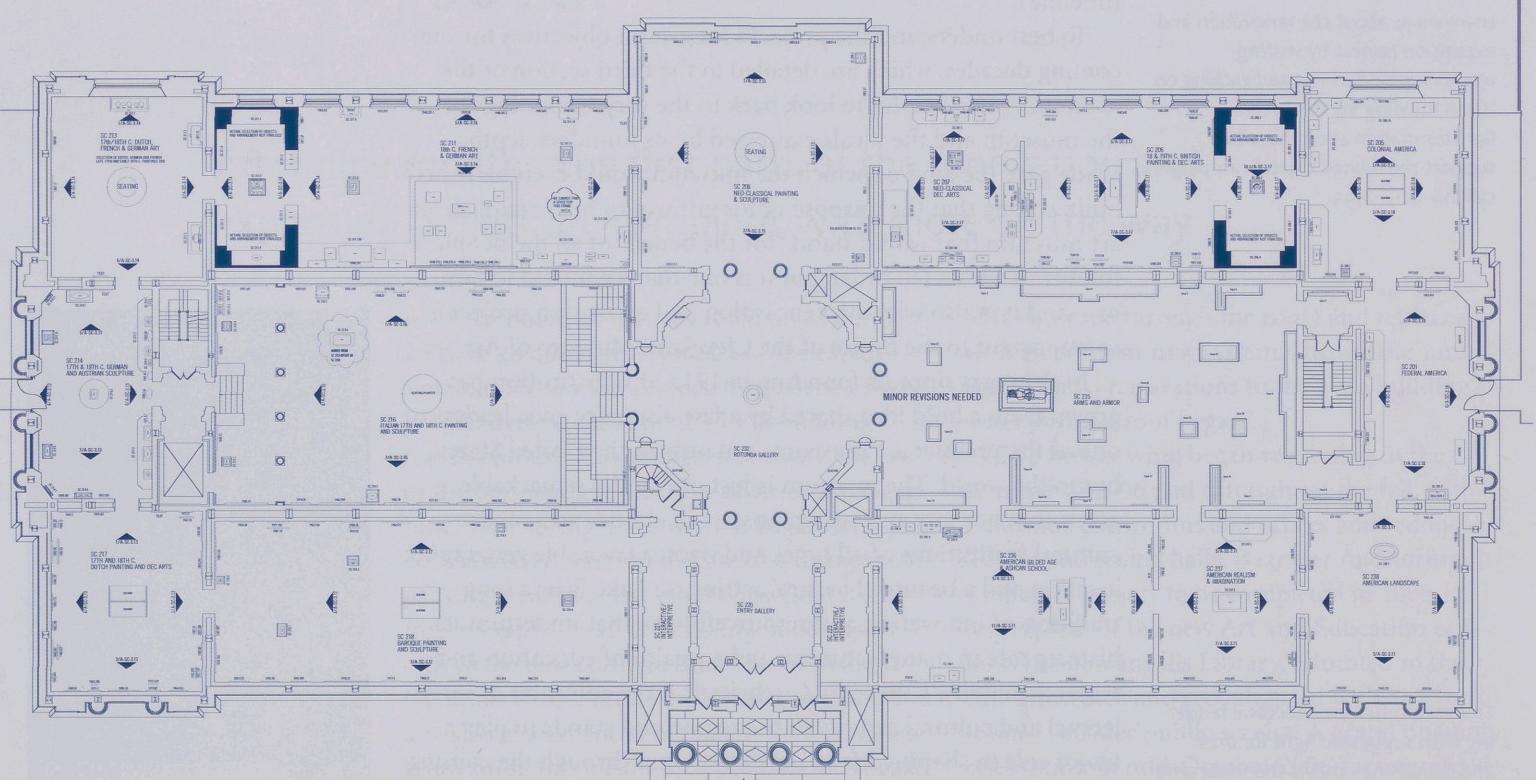
- October 2006**
Breuer wing reopens



2001–04

2005

2006



1916 edifice, now the southern façade), one on special exhibitions and later Western art (east wing), and one on Asian art (west wing). In the core of the complex, and serving as a central point of orientation, is a grand open atrium—a spacious piazza covered with a gracefully curving glass roof. There is more and better space, and orientation problems are addressed by creating a simple axial circulation plan and establishing many more sight lines that allow visitors to understand at a glance where they are relative to the rest of the museum and to the surrounding landscape. Underlying it all are comprehensive new heating, ventilation, plumbing, wiring, and communication systems built around a new central utility plant.

In the exhibition's timeline section, the milestones of the project moving forward from the present until the final completion are depicted with images, texts, and interactive media to

Working floor plan showing gallery reinstallations in the upper level of the original 1916 building, which becomes the south wing in the new museum complex



Early 2008

Parts of 1916 wing begin to reopen (upper level, Renaissance through early 20th-century American)

Fall 2008

East wing special exhibitions gallery (lower level) opens; Gartner Auditorium reopens

2009

Groundbreaking for new west wing

Spring 2009

Lower-level 1916 galleries open (Ancient through Renaissance)

Fall 2009

Upper-level east wing galleries open (19th-century European, modern, contemporary)

2010

West wing and atrium construction near completion; administrative offices begin moving back in



2011

West wing galleries open (Chinese, Indian, Southeast Asian, Islamic)

2011

Project completion

Learn more about the renovation and expansion project by visiting www.clevelandart.org and clicking on "CMA Building for the Future." For information about how to support the related capital campaign, call 216-707-2595.

help visitors envision the new museum (see sidebar for detailed timeline).

To best understand the project's long-term objectives for the coming decades, which are detailed in the third section of the exhibition, it is helpful to look back to the very beginnings of the museum and the ideals expressed by its founders. Jeptha Wade gave the land on which the museum would eventually be built, stating that the purpose of his gift was to help establish an art museum that would stand "for the benefit of all the people forever." That's a tall order, but it is one that we intend to honor—and it is also why this renovation and expansion project is so important to the future of the Cleveland Museum of Art.

In the years since its founding in 1913, this institution has grown from a bold idea shared by a few visionary civic leaders to one of the premier art museums not only in the United States, but in the world. The museum is just one of the remarkable assets that our city and region possess in abundance: superb cultural institutions of all types and sizes; a favorable geographic location and a beautiful natural setting on Lake Erie; a long tradition of innovation and resourcefulness that underpins its historic role in manufacturing; and a wealth of education and research activity. University Circle itself is the epicenter of intellectual and cultural activity in the region and stands to play a major role in shaping life in northeast Ohio through the coming century. The museum is poised to lead the way. ☐

This conceptual architectural rendering with suggested light fixtures and furnishings shows the museum's new 17th- and 18th-century Italian painting and sculpture gallery (recognize the former garden court?).



So Far

After nine months, the first parts of the renovation and expansion project are complete, with more on the way



For a while during the first half of 2006, the library was the only part of the museum that remained open.

After the board of trustees voted on March 7, 2005, to go ahead with phase I of the expansion and renovation project, the galleries were progressively closed and the 1958 building rooms converted to storage areas, with the last of the permanent collection galleries closing in June. That spring, construction began on a new central utility plant on the site of a former staff parking area. The new plant consolidates the utility supply for all the existing buildings as well as the new construction. The 1916 building underwent a utility and wiring upgrade and asbestos abatement to prepare it for a complete renovation. In midsummer, preparations began for excavation on the site of the new east wing. A groundbreaking ceremony on October 1 officially launched the new construction project.

Portions of the permanent collection galleries in the 1958 and Breuer buildings (those once housing ancient and contemporary art) were reconfigured to allow presentation of *The NEO Show* during the summer and then the *Arts & Crafts* exhibition in the fall. In early January 2006, the museum closed to the public entirely so that renovations in and around the north entrance could proceed. Among those tasks was excavating just outside the entrance to lay utility pipes and sheathing to connect the new east wing and 1916 building to the central utility plant. Meanwhile, inside, the heating, ventilation, and air-conditioning equipment in the Breuer building was removed (much

of it via crane through the roof) and replaced with an efficient new system. During the summer months renovations to the 1916 building's outer skylight roof began.

The Breuer wing began reopening in the summer of 2006 and throughout the fall, with renovated classrooms and offices and redone lecture and recital halls. (Gartner Auditorium is a separate project to be completed in 2008.) A centerpiece of the new Art and Education center is the new Ingalls Library, relocated to the education area and reconfigured with an eye toward broader public service. A grand opening celebration in mid-October 2006 corresponded with the opening of the *Barcelona & Modernity* exhibition. The most obvious change to new visitors, aside from brighter lighting all around, is an angular glass enclosure that creates a protected foyer for people walking in from the north and for those walking or taking a new elevator from the underground parking area once that facility is completed.

It is now possible not only to envision the new museum, but to see it taking shape before our eyes. When completed, the project will increase the museum's total square footage to 588,000, including new galleries, innovative education and interpretation facilities, greatly improved visitor amenities, and a new system of gracious public spaces infused with air and light. ■

Seen from the roof of the Cleveland Institute of Art, the new east wing takes form against the backdrop of downtown Cleveland.



Mark Cole, Associate Curator
of American Painting and
Sculpture

A Paramount Picture

Reginald Marsh's painting captures a moment from 1930s America

The Cleveland Museum of Art's collection of American painting recently welcomed the addition of Reginald Marsh's *A Paramount Picture*, a captivating slice-of-life scene set on the streets of Depression-era New York City. Instinctively curious and keenly observant, Marsh produced incisive depictions of urban life that rank among the most esteemed works of American art from the 1930s. The CMA's new acquisition is considered a crowning achievement in this regard; indeed, its title—emblazoned as a famed corporate slogan within the painting's composition—may very well be Marsh's own witty acknowledgment that this work is truly one of his finest creations.

Evocatively juxtaposing the real lives of everyday Americans with the reel lives of movie stars, *A Paramount Picture* portrays a weary working-class female protagonist standing near a self-satisfied and more affluent male and female couple, all of whom wait outside the Paramount Theater on Broadway Avenue at Times Square. The large poster surrounding the protagonist advertises that the theater is showing Cecil B. DeMille's *Cleopatra*, a lavish spectacle that made its international debut there in August 1934. Enormously popular at the box office and an Academy Award nominee for best picture, *Cleopatra* successfully marketed escapist glamour, romance, power, and privilege amid

Reginald Marsh (American, b. France, 1898–1954). *A Paramount Picture*, 1934. Tempera on Masonite, 90.8 x 70.5 cm. Leonard C. Hanna Jr. Fund 2006.173. © 2007 Estate of Reginald Marsh/Art Students League, New York/Artists Rights Society (ARS), New York





Marsh continued a tradition established by the previous generation of New York artists known as the Ashcan school, so named because of their interest in recording commonplace subjects. The image of a female office worker in *A Paramount Picture* charts the presence of women in the public employment sphere, a phenomenon that had gained strength during the economic boom of the 1920s. In earlier times, as depicted in John Sloan's *A Woman's Work*, a key painting from the CMA's Ashcan collection, the labors of women were more often confined to the domestic sphere (1912, oil on canvas, 80.3 x 65.4 cm, Gift of Amelia Elizabeth White 1964.160). Sloan (1871–1951) was one of Marsh's teachers at the Art Students League.

the doldrums of the Depression. The film's two leads, a saucy Claudette Colbert and a lusty Henry Wilcoxon who appear in exotic costume and surroundings in the advertisement, contrast poignantly with the forlorn and modestly attired protagonist who clutches mundane office files in her handbag. Despite the distractions of the city and its entertainments, she remains essentially alone in the crowd.

Born in Paris and raised in the United States, Reginald Marsh thrived as a commercial illustrator prior to enrolling in painting courses at the Art Students League in New York and launching his career as a studio artist. Marsh's artistic coming of age coincided with the American Scene, a movement comprised of cultural figures—including writers, musicians, and choreographers—who sought to create work uniquely American in character. This trend, though it had begun to develop earlier, flourished during the politically isolationist years of the 1930s, when the country directed its attention inward to address the pressing problems of economic recovery. Throughout this period a national preoccupation with self-identity and self-awareness reigned; in fact, one social commentator went so far as to dub the era "The Rediscovery of America."

Marsh's works rank among the most technically accomplished and iconographically memorable of the American Scene movement. His characteristic style of assured, yet dynamic brushwork wonderfully approximates the bustling energy of the New York metropolis. In search of subject matter, Marsh spent countless hours walking streets, riding subways, scouting rail yards and docks, and frequenting movie theaters, burlesque houses, dance halls, amusement parks, and beaches. To assist his memory, he invented a system of visual shorthand that enabled him to transcribe images quickly in his ever-present sketchbook. Later in his studio he developed these on-the-spot renderings into works that vividly recreate the characters he studied and the scenarios he encountered. As one of his most outstanding efforts, *A Paramount Picture* testifies to Marsh's extraordinary talent as the chronicler par excellence of the urban American scene. ■

Marsh's unabashed interest in commercial art and popular culture such as Hollywood movies—an interest unusual among studio artists of his time—significantly presaged the Pop Art movement that would arise nearly three decades later, epitomized by the work of Andy Warhol (1928–1987) (*Liz*, 1964, offset lithograph, 55.8 x 55.8 cm, Gift of Harvey and Penelope D. Buchanan, 1998.409). Elizabeth Taylor starred in the title role of the 1963 film version of *Cleopatra*. © 2007 Andy Warhol Foundation for the Visual Arts/ARS, New York



Young Hands

For nearly a century, studio classes for children have shaped countless lives



FAMILY MEMBERSHIP

With the reopening of the education wing, the museum is once again a great family destination. CMA members enjoy discounts and priority registration for art classes.

Not a member? Contact the membership department at 216-707-2268 to join.

Studio art classes for young people have been part of the museum's life since its earliest days. It's no surprise to talk to a working artist or art educator who grew up in the Cleveland area and find that museum art classes were a formative experience. But the reach of this program extends well beyond those who might be identified as artists. For many people in all walks of life, museum art classes are a cherished memory.

Dyane Hronek Hanslik runs the current program of Museum Art Classes. "A few years back," she says, "I cut my finger and paid a visit to the local urgent care center. As the doctor stitched me up, it came up in small talk that I worked at the art museum. 'Do they still have those art classes there?' he asked. I said that we did, and that I actually taught them. He said, 'Well, my children are grown now, but I'd like to bring my grandchildren.' And he did, for years after."

That story plays out in myriad ways, involving everyone from mayors and museum trustees to teachers and professional artists. Hands-on art classes do more than just help students learn to paint or draw or make prints. "I've had kids who were rather snarly," says instructor Gina Forhan, "but then you start them drawing or painting and they're transformed. It brings out all

Above and top right: Art classes in the renovated education wing let kids learn about materials, techniques, and composition.

sorts of other parts of an individual. It offers alternative means of expression."

Gloria Motusic and her three-year-old daughter, Alanis, who live in Cleveland near East 77th Street and St. Clair Avenue, recently participated in the museum's parent-and-child class.

"Where we live there's not a lot of this kind of thing," says Gloria, "so it's great to be here with all the other children, learning about other cultures and making art. We look forward to taking more classes in the future."

Alanis describes her favorite project so far: "I like making the painting. We made round things on the plates and press it on like this," she says, demonstrating how to transfer a design from the back of a foam plate onto a sheet of paper.

Nearby, Suzanne Bellini is in the same parent-and-child class with two of her three sons and a few grandchildren. "We just keep coming back. I'm a member, of course, so we keep up on all that's going on. There are so many wonderful events that happen here."

Some young students like the museum so much they end up working here. Michael Starinsky, head of the Art to Go program, grew up in Broadview Heights and took classes as a young child and later as a teenager. "I remember walking up into the galleries and looking at artworks, then going back down to paint something," he says. "I remember the teachers being really lively and excited, energetic about what the art was all about. One teacher was really into contemporary art, and we would look at that and then create some really crazy constructions. When I got older I would come with my friend Eric to take drawing classes in the galleries. He went on to become a graphic designer. When I became a student at the Cleveland Institute of Art I also taught classes at the museum, first helping out Mr. Mars and Buff Josza, then on my own. Since 1985, I've been teaching art full time. I think it's fair to say that those early art classes laid the foundation for what I would become as an adult."

The long-term influence of arts education is the key point for Gina Forhan. "I'm an English and philosophy teacher in my regular job," she says, "but I've always believed that teaching through the arts encourages people to go deeper. It teaches things that other disciplines can't. I think sometimes the museum can be like a microcosm of the world in its best sense—bringing people together from all different cultures to share in creativity. When kids have that as part of their upbringing, it pays off later." ■



Drawing in the galleries has been a staple activity of museum art classes for generations. Shown here are classes from the 1920s and 1960s.



Michael McKay, Assistant Manager, Office Operations, Performing Arts, Music, and Film

The Silk Road Runs Through Cleveland

Musical voices from faraway cultures are as close as University Circle

Stretching from Chang'an (China's modern-day Xi'an) to ancient Rome, the Silk Road was a series of trade routes between Asia and Europe active from the first millennium BCE for nearly 2,500 years. Influences intermingled and traveled in both directions, contributing to the development and flowering of the great civilizations of China, ancient Egypt, Mesopotamia, Persia, India, and Rome. This month the Silk Road reaches even farther west when the VIVA! & Gala Around Town series brings eight members of Yo-Yo Ma's Silk Road Ensemble to the Cleveland Orchestra's Reinberger Chamber Hall to perform works written by composers from Silk Road lands or by Western composers influenced by Silk Road cultures.

To capture the essence of this cross-pollination of global cultures and further inspire cultural exchange through music, cellist Yo-Yo Ma created the Silk Road Project in 1998. "We live in a world of increasing awareness and interdependence," Ma explains, "and I believe that music can act as a magnet to draw people together. By listening to and learning from the voices of an authentic musical tradition, we become increasingly able to advocate for the worlds they represent. Further, as we interact with unfamiliar musical traditions we encounter voices that are not exclusive to one community. We discover transnational voices that belong to one world." The Silk Road Project acts as an umbrella organization and a common resource for a variety of artistic, cultural, and educational programs. The Cleveland performance by members of the Silk Road Ensemble uses music as a touchstone to explore how folk traditions from east and west inspire today's composers and performers.

The members performing here for the VIVA! & Gala series first met in July 2000 at Tanglewood Music Center, where they were rehearsing a piece by Iranian composer and instrumental virtuoso Kayhan Kalhor. Over the years Kalhor has appeared in many performances at the Cleveland Museum of Art—including earlier this season playing the *kemâncêh* "spike fiddle" with Turkish *bağlama* player Erdal Erzinçan. Violinist Colin Jacobson recalls this first meeting: "We met as strangers and really didn't know much about each other's culture or music at that point, but through trust and watching each other's bodies and singing the phrases to each other we learned to play the piece."

In fall 2005, a music history class at Harvard University commissioned Kalhor and the Silk Road Ensemble members to write a new piece, which will be performed in concert here. "The process of working on it was unique," Jacobson says. "We basically improvised a lot. Kayhan had a general idea for the structure of the piece, which led to the title *The Silent City*. It starts off by setting an image of a kind of landscape, perhaps a city, where something terrible has happened. Out of that come sort of nature sounds or echo



Siamak Jahangiri plays the *ney*, an ancient flute, in the piece *Ney Nava*, by Hossein Alizadeh.

Members of the Silk Road Ensemble often combine Western and non-Western instruments. Here, Kayhan Kalhor plays the Iranian spike fiddle with musicians equipped more traditionally for European chamber music.



effects that then become a kind of crazy texture which leads to a Kurdish chant—Kayhan is from Iran, but specifically he has Kurdish ancestry. And out of that, we go to a dance in four which is inspired by the Sufis; the idea is that the rhythm evokes a sort of trance. In the last section there is a communal dance: life goes on.” Created out of improvisations on these images and cultural touchstones, the piece blends many different influences from Silk Road cultures and beyond.

Sharing some of these same influences, Hossein Alizadeh’s *Ney Nava* inspired ensemble member Siamak Jahangiri to explore the *ney*, a family of traditional end-blown and side-blown flutes. “When you travel and play for people outside your country,” says Jahangiri, “they usually want to learn more about your culture and where you come from. This is an important aspect of what we do with this project. We gain knowledge about each other and share knowledge about ourselves.” (In addition to having his work performed by the Silk Road Ensemble, Alizadeh will perform with his own ensemble in March at the Cleveland Play House’s Drury Theatre as part of VIVA! & Gala Around Town.)

Another important aim of these musicians is to celebrate the living traditions and musical voices of different cultures. Thus the program includes works by two important figures of early 20th-century composition: Komitas Vartabed (1869–1935) and Béla Bartók (1881–1945). Both passionately collected and catalogued the folk music from their countries and pioneered in the field of ethnomusicology. Komitas was active in the region of Armenia, a region that also includes Turkey and Azerbaijan. Bartók worked primarily in Hungary, Transylvania, and Romania, but also collected other Eastern European and Middle Eastern songs. His work as an ethnomusicologist greatly influenced his compositional style in terms of melodies, tonal colors, and rhythms from folk music.

Metaphorically, the VIVA! & Gala Around Town series is Cleveland’s own Silk Road. Artists representing cultures from around the world perform in some of the city’s most treasured venues for an audience that represents this region’s diversity. Explore the world through music and you may find your own transnational voice—right here in Cleveland. ■

MEMBERS DISCOUNTS ON CONCERTS

CMA members enjoy discounts on single tickets and subscriptions.

Not a member? Contact the membership department at 216-707-2268 to join.

CONNECTION

Visit www.silkroadproject.org for more information about the Silk Road Project. For the complete VIVA! & Gala Around Town schedule of performances, visit www.clevelandart.org/perform.



Barcelona Exhibition Tours

Tours run January 2–7, Tuesday–Sunday at 1:30 plus Wednesdays at 6:00. These tours are free with admission to the exhibition and depart from the entrance to the show.

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sara Dagy at 216–707–2458.

Lecture Courses

These courses offer patrons a survey of the visual arts with an emphasis on understanding art through form, content, and cultural context, while drawing particular attention to important works from the Cleveland Museum of Art's collection. \$128, CMA members \$98. Register at the Ticket Center.

America's Stories Through the Arts

5 Tuesdays, January 23–February 20, 10:00–11:30. \$88, CMA members \$70. Individual sessions \$25, CMA members \$20.

World Views: Introduction to Non-Western Art, Part II

6 Wednesdays, January 24–February 28, 10:00–11:30. Topics include the *Arts of Native North America; Imperial China; Medieval Japanese Art; Later Japanese Art; Arts of Africa; and Islamic Art*. Individual sessions \$25, CMA members \$20.

Coming in February: Monet in Normandy

4 Tuesdays, February 27–March 20, 10:30–12:00. An introduction to the exhibition of the same name. Full course \$70, CMA members \$56. Individual sessions \$25, CMA members \$20.

Art and Fiction Book Club

Visit the new Ingalls Library and look at art history through books with fine art themes. View slide presentations and discuss the book and its art themes. Books related to book selections are also on display. A collaboration of the CMA library and education departments. Register at the Ticket Center. \$44, CMA members \$35.

The Rescue Artist: A True Story of Art, Thieves, and the Hunt for a Missing Masterpiece

by Edward Dolnick. 3 Wednesdays, January 10–24, 1:30–3:00.

Adult Studios

Register at the Ticket Center. *Registration deadline: three business days prior to the start of the class.*

Composition in Oil

8 Fridays, January 12–March 2, 10:00–12:30 or 6:00–8:30. Balance of color, pattern, contrast, texture, and form can strengthen composition in oil. Whether a beginner or an experienced painter, you'll gain sensitivity to color preferences and other important aesthetic choices. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students, \$15 partial model fee.

Drawing and Painting from a Model

8 Tuesdays, January 16–March 6, 10:00–12:30 or 8 Wednesdays, January 17–March 7, 6:00–8:30. Interpreting the human form in oil painting and drawing is complex and rewarding. Live models in the classroom provide the ideal challenge for artists to progress in oil paint and various drawing media, including charcoal, conté, pastel, and pastel pencil. Susan Gray Bé, instructor. \$180, CMA members \$144; supplies \$60 for first-time students, \$35 model fee.

Advanced Watercolor

8 Wednesdays, January 17–March 14 (no class February 21), 10:00–12:30. This class is designed for the intermediate to advanced-level watercolorist. Classes are planned for both assigned and self-directed paintings. Limited space may be available. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor

8 Wednesdays, January 17–March 14 (no class February 21), 1:00–3:30. Suitable for beginning to intermediate watercolorists, the class focus is the understanding of materials, color mixing, and basic composition with complementary exercises. More advanced-level painters are welcome. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning and Intermediate Watercolor

8 Wednesdays, January 17–March 14 (no class February 21), 6:00–8:30. Suitable for watercolorists of all levels of experience, this class includes an introduction to watercolor materials, color mixing, and basic composition with complementary exercises. Advanced-level painters are encouraged and will have more time for self-directed projects. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing

8 Thursdays, January 18–March 15 (no class February 22), 10:00–12:30. The class includes drawing from the environment and from live, draped models. Techniques in pencil, charcoal, conté, and pastels are taught in rotation throughout the year. All levels of experience welcome. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Introduction to Drawing

6 Mondays, January 22–March 5 (no class February 19), 10:00–12:30. Practice drawing: line, tone, perspective, and composition. This class is for beginners to those with some drawing experience. Supply list provided at registration. Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Chinese Brush Painting

7 Tuesdays, January 23–March 6, 1:00–3:30. Use a Chinese bamboo-handle brush to create stylized expressions of form, shade, and texture. Without tracing or sketching on paper, the brushwork controls the flow of ink to achieve spontaneity and freedom. Supply list at registration. Mitzi Lai, instructor. \$135, CMA members \$108.

Textile Art Alliance Events

Lecture: Artist Books

January 10, 1:30, Cleveland Institute of Art, 11141 East Boulevard.

Learn about the artist book as a concept and its role in contemporary art. CIA librarian Cris Rom has built an extraordinary collection of 1,300 such books. Enjoy a rare chance to handle some of these treasures!

Lecture: Ohio Quilts

February 7, 1:30, Westlake Porter Public Library, 27333 Center Ridge Road.

Ohio has played a key role in the evolution of the international art quilt movement. Artist and curator Gayle Pritchard shares stories and images from the making of her new book, *Uncommon Threads: Ohio's Quilt Revolution*.



Art Classes for Kids and Teens

NEW! Six-Week Winter Session

Saturdays, January 20–February 24, 10:00–11:30 or 1:00–2:30.

Registration is now open for studio art classes for children ages 3–17. For detailed class descriptions, see the magazine insert or call 216–707–2182. *Art for Parent & Child* (age 3), morning only; *Mini-Masters* (ages 4–5); *Rainbow Connection* (ages 5–6); *Wearable Art* (ages 6–7); *Time Travels* (ages 8–10); *In 3-D* (ages 9–12); *Draw It!* (ages 13–17), afternoons only. Limited enrollment. Six-week session \$72, CMA members \$60; *Parent & Child* \$85, CMA members \$72.

Register at the Ticket Center.
Registration deadline: January 16.

Family Festival

Paper Palooza

Sunday, January 28, 1:00–2:00 or 2:30–3:30.

Civilizations around the world have made paper from indigenous materials. Bring your family to this workshop to learn how. We'll mix up paper pulp in the blender and create colorful handmade sheets as well as a cast paper bowl.

Advance registration and tickets are required. \$5 per person. All children must be accompanied by an adult. Limit 25 per session.

Families Learning Together

Intergenerational Classes:

Egypt: Form and Color

Sundays, February 4 and 11, 2:00–3:30.

Whether you are 5 or 105, enjoy learning about art in the museum by making art in a variety of media. Classes are ideal for families, children and parents, or children and grandparents. \$32 for one adult and child, \$12 each extra adult, \$8 each extra child; art materials included. All children must be accompanied by an adult and must be at least 5 years old. Limit 20; advance registration required.

Special Teen Class

Claymation for Teens

(ages 13–17) Saturdays, January 20–February 24, 10:00–11:30.

Did you ever wish that you could make an animated movie short? Well, here's your chance! In this special class held in our video studios, you'll learn how to create characters from armatures and artist's clay and design background sets, then use our video cameras and editing equipment to produce stop-motion animation. Limited enrollment. \$150, CMA members \$125; all supplies included. Bring your own digital camera as an option.

Art to Go

This extremely popular and unique program features CMA staff and trained volunteers who visit area classrooms, libraries, and community centers with genuine works of art in suitcase presentations. Grouped according to themes these presentations, under supervision, allow participants to handle works of art sometimes thousands of years old. Lively discussions with both students and teachers augment classroom curricula and revolve around the objects' historical and cultural contexts. Works of art from the museum's Education Art Collection are in various media, including ceramics, textiles, prints, stone, wood, and metal. Currently 19 suitcase presentations are in circulation. Presentations make connections to Ohio State Standards in science, social studies, mathematics, language arts, and the visual arts. Art to Go books very quickly, especially during the school year. For more information or to make a reservation please visit www.clevelandart.org/educef/art2go/.

VIVA! & Gala Around Town 2006–07

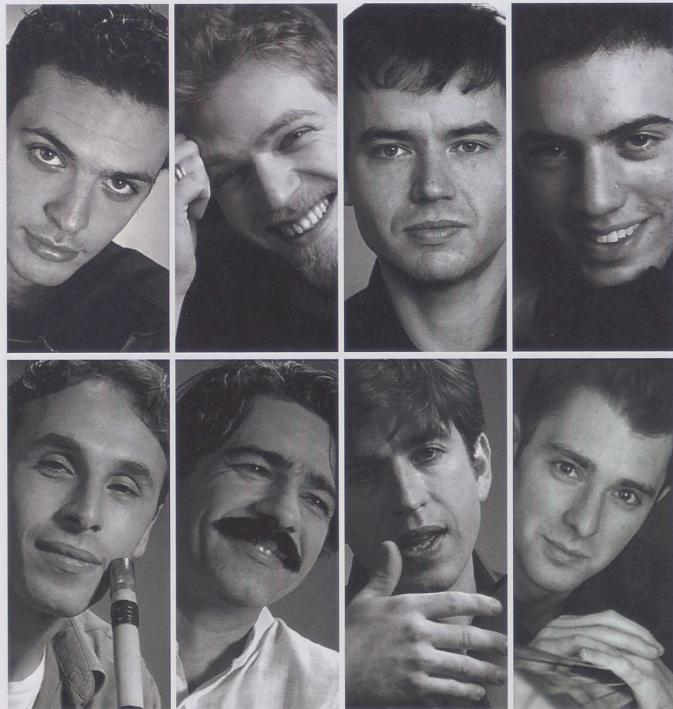
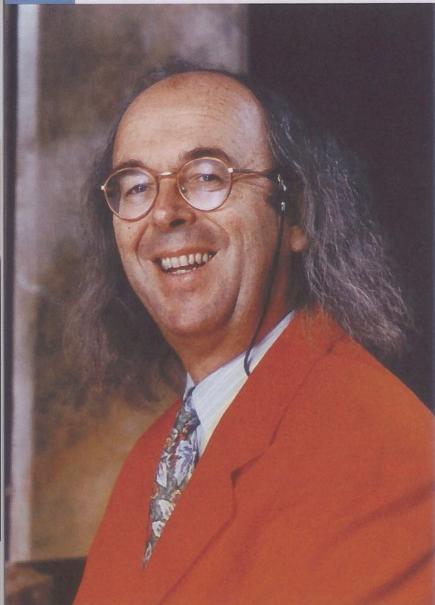
Visit www.clevelandart.org/perform for detailed information about the entire Around Town series, including directions, parking, and dining options in the neighborhood.

Guy Bovet, organ

Sunday, January 7, 2:30 at the Cathedral of Saint John the Evangelist.

Switzerland's Guy Bovet is one of the most respected organists of our times—equally at home in any kind of repertoire, from the earliest to the most recent, and combining scholarship, musicianship, and originality with a constant curiosity and a delightful sense of humor. He performs works by Liszt, Ravel, Alain, and others. "He filled every phrase with rhythmic life and made every piece on his program into a song or a drama. Best of all, he showed a delightful sense of humor, a rarity among organists." —*The Plain Dealer*. Free admission.

FINGERS, FEET, EARS, AND WIT:
Swiss organ virtuoso Guy Bovet visits the Cathedral of St. John the Evangelist.



Members of the Silk Road Ensemble

In Concert with Members of the Silk Road Ensemble

Wednesday, January 17, 7:30 at Reinberger Chamber Hall at Severance Hall.

Members of Yo-Yo Ma's Silk Road Ensemble—Colin Jacobsen, Johnny Gandelsman, Nicholas Cords, Eric Jacobsen, Siamak Jahangiri, Kayhan Kalhor, Mark Suter, and Jeff Beecher—perform an evening of stunningly beautiful music ranging from Bartók to Alizadeh and from Komitas to Kalhor. This cross-cultural musical group has released two CDs on the Sony Classical label and performed for audiences worldwide. "A near perfect synthesis of melody and emotion"—*The Capital Times*. \$34, CMA members \$29. Limited number of seats available.

DINING, PARKING, DIRECTIONS

Go to www.clevelandart.org/perform, click on "Venues," and get information on where to dine, park, and how to get to the venues.

Coming up in February

Called "the most impressive quartet among the new generation" (*New York Times*), the Artemis String Quartet performs music by Brahms and Webern on Friday the 9th in the perfect acoustics of Plymouth Church, Shaker Heights. Then on Friday the 16th (also at Plymouth Church), the Eroica Trio—the world's most sought-after piano trio—performs music by Beethoven, Schoenfeld, and Dvořák. And finally, the Bulgarian State Opera performs *The Marriage of Figaro*—Mozart's legendary opera of flirtatious foolery and mistaken identities—at the Ohio Theatre, Playhouse Square Center on Wednesday the 28th (in Italian with English supertitles).

Mid-Season Subscriptions



Director of Performing Arts
Massoud Saidpour introduces the sold-out Tango Fire concert at the beautifully renovated John Hay High School auditorium.

Bulgarian State Opera
in Mozart's *Marriage of Figaro*

Two special mid-season subscription packages are now available:

Eight-concert subscription (up to a 30% savings over single ticket prices): Choose any eight of the remaining available concerts.
\$184, CMA members \$176.

Four-concert subscription (up to a 15% savings over single ticket prices): Choose any four of the remaining available concerts. One price: \$104.

Call 1-888-CMA-0033 to order.



Panorama Film Series

In January, the museum's Panorama film series revives three of the best-reviewed movies of 2006 and presents the local premiere of some of the most promising new films of 2007. All will be shown in the museum's renovated lecture hall. Each film \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of 10, can be purchased at the Ticket Center for \$45, CMA members \$35.

49 Up

Wednesday, January 3, 6:30.
(Britain, 2005, color/b&w, DVD, 135 min.) directed by Michael Apted. Here's the seventh film in Michael Apted's ongoing documentary series that has charted the lives and aspirations of a group of



Vajra Sky over Tibet

British schoolchildren in seven-year intervals since they were seven years old. Now age 49, the participants speak out on subjects ranging from love and marriage to work, class, and prejudice. "Amazing ... The spectacle, as in time-lapse photography, of human beings taking shape before our eyes" —Molly Haskell, *Vogue*. Cleveland premiere.

Army of Shadows

Friday, January 5, 6:30.
Sunday, January 7, 1:30.
(France/Italy, 1969, color, subtitles, 35mm, 143 min.) directed by Jean-Pierre Melville, with Lino Ventura, Simone Signoret, and Jean-Pierre Cassel. Unreleased in America until last year, this gripping thriller about a small band of stealthy, stoic French Resistance fighters during the final days of WWII was the most acclaimed movie of 2006. New print!

Vajra Sky over Tibet

Wednesday, January 10, 7:00.
Friday, January 12, 7:00.
(USA, 2006, color, DVD, 89 min.) directed by John Bush. The Buddhist artwork, icons, and trappings of central Tibet are captured in this beautifully photographed movie that also ponders the precarious political position of the Tibetan people. "An illuminating meditation on that deepest of Buddhist philosophical concerns—impermanence. Beautifully shot inside Tibet's most sacred sites." —*Variety*. Cleveland premiere.

The Ritchie Boys

Sunday, January 14, 1:30.
Wednesday, January 17, 7:00.
(Canada/Germany, 2004, b&w, 35mm, 90 min.) directed by Christian Bauer. This engaging new nonfiction film explores a little-known chapter of WWII history. It profiles a group of Jewish refugees from Nazi Germany who aided the U.S. war effort in the best way they could: by studying military intelligence at Fort Ritchie, Maryland, and then using their language skills to interrogate German P.O.W.'s in post D-Day Europe. "These are men who know of what they speak; they're also eloquent, erudite, and funny as hell." —*The Village Voice*. Cleveland premiere.



Heading South



Army of Shadows

Heading South

Friday, January 19, 7:00.
Sunday, January 21, 1:30.
(France/Canada, 2005, color, subtitles, 35mm, 105 min.) directed by Laurent Cantet, with Charlotte Rampling, Karen Young, and Louise Portal. Three lonely or frustrated 50-something North American women vacation in impoverished, late 1970s Haiti, where they enjoy the sun, the sea, and, for a small fee, sex with local studs. This "beautifully written, seamlessly directed film with award-worthy performances" (*The New York Times*) is a provocative look at hedonism, racism, and exploitation.

Best of the Ottawa International Animation Festival 2006

Wednesday, January 24, 7:00.
Friday, January 26, 7:00.
(various countries, 2005–2006, color, Beta SP, 86 min.) various directors. Here are 13 films from

the official competition of last September's 30th Ottawa International Animation Festival, the largest festival of its kind in North America. Included are short works from Canada, Britain, Germany, Brazil, Japan, the Czech Republic, and the USA, including new films by Skip Battaglia, Joanna Quinn, and Andreas Hykade. For program details, go to ottawa.awn.com.

The Hermitage Dwellers

Sunday, January 28, 1:30.
Wednesday, January 31, 7:00.
(Netherlands, 2003, color, Beta SP, subtitles, 73 min.) directed by Aliona van der Horst. This documentary profiles some of the diverse individuals (icon curator, head of maintenance, art handler, et al.) who work in the revered St. Petersburg institution. Amid the art treasures there, they have found inspiration, sanctuary, and healing. "A must-see! Offers a fond (and often moving) glimpse behind the scenes at Russia's fabled Hermitage Museum." —*Entertainment Weekly*. Cleveland premiere.

Monet in Normandy Events

Circles Preview and Reception

Thursday, February 15, 5:30–8:30 with a special presentation by Heather Lemonedes, associate curator of drawings. Valet parking. For information contact Eliza Parkin (216-707-2589 or eparkin@clevelandart.org).

Members Reception

Saturday, February 17, 6:30–9:30, with an overview of the exhibition by Heather Lemonedes, associate curator of drawings. Limited parking is available in the CMA garage. Refreshments, music, and shopping. Reserve your tickets by February 12 by phone or in person at the Ticket Center or via the internet at www.clevelandart.org/tickets. Non-refundable service fees apply for telephone and internet orders. Members \$35; non-member guests \$45. Reservations after February 12 will be assessed a late fee of \$10.



Members Preview Days

Friday, February 16, 2:00–5:00.
Saturday, February 17, 10:00–5:00.

Monet in Normandy runs from February 18 through May 20.

Claude Monet (French, 1840–1926).

The Cliff Walk, Pourville, 1882. Oil on canvas, 66.4 x 82.4 cm. Mr. and Mrs. Lewis Larned Coburn Memorial Collection 1933.443. © The Art Institute of Chicago



FRESH AIR FOR THE FUTURE: All-new ventilation systems are being installed in the 90-year-old original building.

Visit/Contact Info

Museum Hours

Tuesday–Sunday 10:00–5:00
Wednesdays and Fridays to 9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Non-refundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

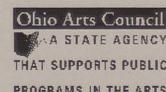
216-707-2665

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesdays to 9:00
Reference desk: 216-707-2530

Parking Garage Open

Additional parking is available nearby in University Circle. Fees apply at all locations.



Members Audit CWRU Classes

For \$200, CMA members may sit in on these Case Western Reserve University art history classes. Register through the Ticket Center.

Spring classes begin January 16 and end May 10.

ARTH 250 *Art in the Age of Discovery*. Edward Olszewski. MW 11:30–12:20.

ARTH 271 *American Art and Architecture*. Henry Adams. MW 12:30–1:45.

ARTH 374/474 *Impressionism to Symbolism*. Anne Helmreich. W 5:00–7:30.

Magazine Staff

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Questions? Comments?

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magazine@clevelandart.org
General museum:
info@clevelandart.org

January 2007

\$ Admission fee

R Reservation required

T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
	1 Museum Closed	2 Gallery Talk 1:30 Barcelona & Modernity T	3 Gallery Talk 1:30 Barcelona & Modernity T Gallery Talk 6:00 Barcelona & Modernity T Film 6:30 49 Up \$	4 Gallery Talk 1:30 Barcelona & Modernity T	5 Gallery Talk 1:30 Barcelona & Modernity T Film 6:30 Army of Shadows \$	6 Gallery Talk 1:30 Barcelona & Modernity T
7 Gallery Talk 1:30 Barcelona & Modernity T Film 1:30 Army of Shadows \$ Around Town Performance 2:30 Cathedral of Saint John the Evangelist. Guy Bovet, organ Exhibition Closes Barcelona & Modernity	8 Museum Closed	9	10 Art and Fiction Book Club Begins 1:30–3:00 The Rescue Artist, Edward Dolnick R \$ Film 7:00 Vajra Sky over Tibet \$	11	12 Adult Studio Begins 10:00–12:30 Composition in Oil R \$ Film 7:00 Vajra Sky over Tibet \$	13
14 Film 1:30 The Ritchie Boys \$ The Hermitage Dwellers	15 Museum Closed	16 Adult Studio Begins 10:00–12:30 Drawing and Painting from a Model R \$	17 Adult Studio Begins 10:00–12:30 Advanced Watercolor R \$ Adult Studio Begins 1:00–3:30 Beginning Watercolor R \$ Adult Studio Begins 6:00–8:30 Beginning and Intermediate Watercolor R \$ Adult Studio Begins 6:00–8:30 Drawing and Painting from a Model R \$ Film 7:00 The Ritchie Boys \$ Around Town Performance 7:30 Reinberger Chamber Hall. Members of the Silk Road Ensemble \$	18 Adult Studio Begins 10:00–12:30 Drawing R \$ MAKE ART: All-new studio sessions for children and adults begin this month.	19 Film 7:00 Heading South \$	20 Museum Art Classes Begin 10:00–11:30 or 1:00–2:30 R \$
						
21 Film 1:30 Heading South \$	22 Museum Closed Adult Studio Begins 10:00–12:30 Introduction to Drawing R \$	23 Lecture 10:00–11:30 America's Stories through the Arts R \$ Adult Studio Begins 1:00–3:30 Chinese Brush Painting R \$	24 Lecture 10:00–11:30 Native North America R \$ Film 7:00 Best of the Ottawa International Animation Festival 2006 \$	25	26 Film 7:00 Best of the Ottawa International Animation Festival 2006 \$	27
28 Winter Family Festival 1:00–4:00 \$ Film 1:30 The Hermitage Dwellers \$	29 Museum Closed	30 Lecture 10:00–11:30 America's Stories through the Arts R \$	31 Lecture 10:00–11:30 Islamic Art R \$ Film 7:00 The Hermitage Dwellers \$			LAST CHANCE: Barcelona & Modernity closes January 7.



THE CLEVELAND MUSEUM OF ART

In University Circle
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Exhibitions



JANUARY 2007

Barcelona & Modernity: Picasso, Gaudí, Miró, Dalí

Through January 7

The first exhibition in North America to examine a remarkable 71-year period (1868–1939) when Barcelona transformed itself from a city of provincial culture into one of the most dynamic centers of modernist art and architecture in Europe.

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The groundbreaking and beautiful exhibition *Barcelona & Modernity* closes January 7.

Selected Loans

cma @ MOCA Cleveland

January 20–May 13. Untitled contemporary works by Richard Stankewicz and John Chamberlain are on view in the MOCA rotunda.

cma @ The Frick Collection

Through January 28 at the Frick Collection, 1 East 70th Street, New York, NY 10021. A selection of 13 old master paintings from the Cleveland collection visits Manhattan.

cma @ Hangaram Art Museum

Through March 28 at the Hangaram Art Museum, Seoul, Korea

Van Gogh to Picasso: Masterworks from the Cleveland Museum of Art

Masterworks from Cleveland's collection of Impressionist and modern paintings continue their world tour.

cma @ Montréal

Through January 21 at the Montréal Museum of Fine Arts, 1380 Sherbrooke Street West, Montréal, Quebec, Canada H3G 2T9

Girodet, Romantic Rebel

The CMA-organized exhibition is the first to celebrate the dramatic oeuvre of Anne-Louis Girodet (1767–1824).

COVER: Reginald Marsh (American, b. France, 1898–1954). *A Paramount Picture*, 1934. Tempera on Masonite, 90.8 x 70.5 cm. Leonard C. Hanna Jr. Fund 2006.173